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COMING

Saturday 20th April at 7:30pm
Oxford Town Hall
St. Giles Orchestra with Erika Eisele, violin
Holst • The Planets
Mendelssohn • Violin Concerto
Bushell • Voyager Walton • Orb & Spectre
Tickets £9 conc £6, from Playhouse 305305 or on door

THE OXFORD SINFONIA. Tchaikovsky Violin Concerto, Beethoven 7 Rossini Italian Girl. Saturday 20th April 8pm. University Church. Tickets £8 (£5 from Playhouse or on door)

FREVD
FRI 19 DJ MANFREE MUSIC & DANCING
SAT 20 HOT SPRING HEALERS BLUES
SUN 21 DAVE DUNBAR (2-4pm) PIANO
THEN VIVA SALSA! from 6PM
MON 22 DAVE CARLIDGE (10PM-12) PIANO
TUE 23 RICHARD MOLLER (10PM-12) PIANO
WED 24 LOS HOMBRES LATIN GUITARS
THU 25 OPEN TIL 7 THEN CLOSED FOR PRIVATE FUNCTION
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OXFORD CITY COUNCIL ELECTIONS - 2 MAY 02
Candidates and their proposals are listed on www.dailyinfo.co.uk
(Click "Oxford Elections - May 2002", under "Living in Oxford" on the sidebar)
Have they got it right? Can you help?
See your contribution appear next to theirs instantly, direct from your own computer.

CINEMA
Odeon George St 0870 5050007
K-PAX (12) Fri: 12.00, 3.00, 6.15, 9.15
Sat: 3.00, 6.15, 9.15 Sun-Thurs: 2.15, 5.15, 8.15
Is Kevin from outer Space?
BEND IT LIKE BECKHAM (12) Fri & Sat: 12.30, 3.30, 6.30, 9.30 Sun-Thru: 2.00, 5.30, 8.30
Women's football comedy
ALI G IN DA HOUSE (15) Fri-Sat: 6.45, 9.45
Mon-Wed: 5.45, 8.30

Prepare for some serious outfits
CROSSROADS (PG) Fri & Sat: 1.15, 4.00 Sun: 12.00
Mon: 12.00, 2.30 Tues: 12.00, 2.30 Wed: 2.30 Thu: 12.00
Britney frolicking across the US
THE COUNT OF MONTE CRISTO (PG) Fri-Sat: 2.15, 5.45, 9.00 Sun-Thru: 1.45, 5.00, 8.00
Remake of remake of classic tale of revenge
THE ONE (15) Fri & Sat: 12.00, 2.30, 5.00, 7.30, 10.00
Sun: 4.00, 6.45, 9.15
Mon-Thru: 1.30, 4.00, 6.45 (not Wed), 9.15
Jet Li in parallel universe hokum
BLADE II (18) Sat: 9.30, Sun-Thurs: 8.45
Wesley's back for more leather action
ICE AGE (U) Sat: 11.30, 1.45, 4.15, 7.00
Sun-Thurs: 12.45, 3.15, 6.00

Furry animation
RETURN TO NEVERLAND (U) Sat: 12.45 Sun: 1.30
Peter Pan in WWII... animated
THE SCORPION KING (12) Daily: 1.00, 3.45, 6.30, 9.00
The Rock being BIG
SENIOR SCREEN: THE OTHERS (12) Wed
Doors 10.15, Film 10.45 Refreshments included.
Nicole Kidman in psychological thriller

Odeon Magdalen Street 08705050007
THE SCORPION KING (12) Fri & Sat: 12.00, 2.30, 5.00, 7.30, 10.00 Mon-Wed: 1.00, 3.45, 6.30, 9.00
The Rock being BIG
QUEEN OF THE DAMNED (15) Fri & Sat: 1.45, 4.00, 6.45, 9.45 Sun-Thru: 2.30, 5.30, 8.30
MTV meets Anne Rice
JIMMY NEUTRON: BOY GENIUS (U) Sat: 11.15am
Sun: 12.30
Saving adults from aliens
ADVANCE SCREENING: ABOUT A BOY (12) Sun & Thurs: 12.15, 3.00, 5.45, 8.45.
12 year old boy helps Hugh Grant grow up

Phoenix Picture House 512526
IF... (15) Fri: 2.00, 7.00 Sat: 7.00 Sun: 2.45, 7.10 Mon: 1.50
We don't need no education
NOBODY SOMEDAY (15) Fri & Sat: 11.30pm
Following Robbie Williams on tour
AMORES PERROS (18) Fri: 11.15pm Sun: 12 noon
Trials of life, both human and canine
Y TU MAMA TAMBIEN (18) Daily: 2.20, 6.40, 9.00
Mexican coming of age frolic
THE EXPERIMENT (18) Fri & Sat: 4.10, 9.20 Sun: 4.50, 9.20 Mon: 4.10, 9.20 Tues-Thru: 1.50, 9.20, 11.30pm
Prison play-acting goes horribly wrong
MUPPETS FROM SPACE (U) Sat: 2.00pm
Steal a child! (No un-accompanied adults allowed)
Gonzo in starring role.
FROM HELL (18) Sat: 11.30pm
Hughes brothers' version of Jack the Ripper story
SOUTH (U) Sun: 12.15
Contact cinema for details
THERESE RAQUIN (15) Mon: 6.30
50's adaptation of Zola's tale of adultery and murder
LA COMEDIE DE L'INNOCENCE (15) Tues & Thurs: 5.00, 7.10 Wed: 4.45 only

French family psychological thriller
THE CABINET OF DOCTOR CALLIGARI (PG)
Wed: 7pm
Special event with Geoff Smith providing live soundtrack
THE MAN WHO WASN'T THERE (15) Thu: 11.30pm
Coen brothers' stunning tribute to film noir
Ultimate Picture Palace 245288
THE USUAL SUSPECTS (18) Fri & Sat: 11.30pm
Mon & Tues: 10.30pm
Sinister crime thriller.
IRIS (15) Fri: 7.20 Sat: 5.30, 7.20 Sun: 4.30, 6.20
Mon: 6.20 Tues-Thru: 7.30
Judi Dench plays the stricken novelist.
AMELIE Fri: 9.15 Sat: 3.00, 9.15 Sun: 2.00, 8.15 Mon: 8.15
Young french girl with special qualities
FROM HELL (18) Tues-Thurs: 9.20
Big screen adaptation of Alan Moore's excellent graphic novel

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BLACKWELL'S FORUM ON GLOBALISATION to take place at The Oxford Union on 2nd May, 7.30pm. Speakers to include Will Hutton (author of The State We're In), Steve Hilton and the acclaimed American columnist, Greg Palast. Debate to be chaired by George Monbiot (author of the popular commentary, 'Captive State: The Corporate Takeover of Great Britain'). Everyone welcome. Tickets £3, redeemable against any purchase made at the Blackwell's stand on the night. Blackwell's Account holders can enter free. For more information, or to book a ticket, please ring 01865 333623.

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MEETINGS
ALISON WEIR / Historian discusses her new book Henry VIII: King & Court. In basement / 7pm / Borders bookshop, 9, Magdalen St, Oxford OX1 3AD; Tel: 203901

GIGS
ARCANE & WARREN & SUBMERSE / £5 / Doors: 7pm, music 30 mins later / The Zodiac, 190 Cowley Road; Tel: 420042
DJ MANFREE / Music & dancing / 11pm - 2am / Freud's, Walton Street; Tel: 311171, Fax: 311171
SUNTRAP / Oxford Folk Club: £4 (unwaged £3) / 8.30 / Port Mahon, St. Clement's
X-HAIL / Bluesy Rock Pop / 8.30pm / Red Lion, Cassington Road, Yarrton

THEATRE
Oxford Playhouse 305305
TOP GIRLS BY CARYL CHURCHILL, Fri 19th & Sat 20th Fri: 8pm Sat: 2.30pm, 7.30pm
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Old Fire Station Theatre 297170
INSTANT WIT Sat 20th : 7.30pm
The Quick-Fire Comedy Improvisation Show £8/£6
Apollo Theatre 0870 6063500
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Tribute charting the Loaf's career. £13.50
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THEATRE REVIEW

Top Girls by Caryl Churchill
Oxford Playhouse, to Saturday 20th

At Oxford on their first stop after the West End, Backyard Theatre Company present an enjoyable performance of a play first performed in 1982, at what proved to be the beginning of the Thatcher years. Top Girls is a play of three self contained sections, each of which deals with the problems posed by a particular brand of feminism and individualism being vaunted at this time. This is an adventurous structure, and I felt on some occasions in the second act that Churchill had lost control of the message and narrative of the play. However, the third act was a revelation in the way loose ends were tied up and events brought full circle to an unsatisfactory, but necessary, conclusion.

Churchill is wise to begin the play in the surreal way that she does, placing it outside time and context, as this allows her to break down audience preconceptions and present our cleared minds with more recognisable material in Acts Two and Three, with greater freedom to manipulate audience sympathies. The first act is a surreal meal in a restaurant hosted by the central character, employment agency MD Marlene. The guests are distinctive female figures from the past, from stories and from works of art: these include Pope Joan (the only female Pope), Chaucer's 'Patience Griselda' and Dull Grey (from a Pieter Brueghel painting of 1562) who chat about their diverse experiences, seemingly to no purpose. The progressive role of women in the workplace is dealt with in Act Two when Marlene's promotion to MD causes problems with a male colleague who feels he should have been given the job. Our enlightened hackles rise as we watch his long-suffering wife go and plead his hurt pride to Marlene, and our sympathies lie strongly with the latter, the audience giving a silent cheer as the wife is shown the door. However, in Act Two the play is brought sharply back into historical focus in a confrontational scene, possibly the best-acted of the play, which shows Marlene's success for what it really is: a triumph of Thatcherist individualism. We realise what it was we had previously been applauding. Deciding to be an 'individual' is all very well, but as people rarely occur naturally in this state, becoming one must leave some residue. In this case the residue consists of a deserted provincial family. And what happens when your daughter is the embodiment of all whom Thatcher would necessarily fail?

Churchill displays most effectively the crucial divisions in society which would occur as a result of such individualism, and without being anti-feminist she shows the Thatcher method to be a necessarily flawed way of progressing society. A very perceptive play, especially for its time, and well-acted on the whole, although there was a tendency to caricature a little too much in the first act, and the attempts at regional accents in Act Two were rather confusing. Well worth going to see.

Alison Ireland, 16.04.02



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